

THE
SECRETAN COLLECTION.

THE SECRÉTAN COLLECTION.

Reprinted from "THE TIMES," June 14th, 1889.

AMATEURS all over the world are feeling no little excitement at the approach of the Secrétan sale, which is to take place in the galleries of Mr. Sedelmeyer, in the Rue de la Rochefoucauld, Paris, on Monday, July 1st, and following days. There is good ground for this widespread feeling, for beyond all question the sale is the most important one of its kind that has ever taken place. It is not, indeed, like the famous Hamilton sale of 1882, or like the Stowe sale of 40 years earlier, the breaking up of a great historical house and the dispersion of treasures that had been long the pride of a district. M. Secrétan is, as every one knows, a man who rose from small beginnings, made a fortune rapidly, and lost it more rapidly still. He was the great promoter and organizer of the Copper Syndicate, and is the chief victim of its collapse. Consequently the sentiment with which the world contemplates the scattering of his fine collection is quite different from that with which it may have at various times regarded the sale of ancestral treasures. The sale is neither more nor less than an incident, though a very important one, in the incessant process of change that is implied in the great commercial movement. But, if there is nothing in the history of the sale which stirs

the more generous feelings of mankind, the magnitude of it is quite sufficient to account for the interest that is being felt not only in Paris, but wherever throughout Europe and the United States are to be found persons interested in art and able to purchase its productions. The collection is now about to be moved—portions of it have been moved already—to the great sale room from the splendid house in the Rue Moncey, where till the other day M. Secrétan had his abode. The house itself, a comparatively modern building in the style of Louis Quinze, standing in its own grounds of perhaps an acre, in the very centre of Paris, was put up for sale on Tuesday last, and, possibly with the desire of enhancing its attractiveness, most of the pictures were left on the walls, and still hang there. They form a quite magnificent collection of their kind, including, as they do, eighty-three modern French pictures of the highest class, eighteen drawings of the same school, and about ninety pictures by old masters, all good, and twenty or thirty of them of the first importance. The catalogue is, in itself, a work of art, prepared by Messrs. Boussod, Valadon, and Co., who, with Mr. Sedelmeyer, have the management of the sale. This catalogue consists of two folio volumes, adorned with

a multitude of photogravures made by the process of which Messrs. Boussod have the monopoly. The French edition is to be ready next week. A copy of the English edition, specially prepared for the American market, has already come into our hands. We may, for the benefit both of those who hope to attend the sale and of those who feel a less interested curiosity in these fine things, rapidly run through its principal features.

The modern part of the collection in M. Secrétan's house was hung indiscriminately with the old—landscapes by Corot and Rousseau being placed in happy juxtaposition with the works of the great Dutchmen. We, however, may distinguish the two branches of the collection, and speak first of the modern pictures. These belonged exclusively to the French school, though only one living painter, Meissonier, is to any great extent represented among them. The rest are chiefly the work of that group of men who are variously known as the Romanticists, or the school of 1830, or the Barbizon school—Corot, J. F. Millet, Daubigny, Troyon, Diaz, Rousseau, and the rest. Of the works of these men M. Secrétan secured the best that have come into the market during the past 15 years, the principal picture, which may indeed be called the gem of his collection, being the celebrated "Angelus" of Millet, which he bought at Mr. J. W. Wilson's sale in 1881. This picture is deservedly as well known as any production of modern art, and about none has more been written, about none has the criticism of the last 20 years spoken more enthusiastically. The two peasants bending in silent prayer in the midst of their work as the Angelus, or evening bell, sounds from the church just seen in the distance across the fields in the sunset light, are, perhaps, the most familiar figures to be found in the creations of any modern painter. It is right that

they should be so; and, hard as it is to declare that any judgment in matters of art is definitive, the probabilities are great that posterity will think as highly as we do of this exquisite embodiment of the simple religion of the country and of the poetry of toil. M. Secrétan possesses another picture by Millet, "The Return from the Well," a single figure, small and not of great importance, but of extraordinary charm; and he possesses also two very beautiful pastel drawings, of which one, "La Bergère," is as beautiful as it is well known. The principal Corot is that called "Biblis," measuring 60in. by 46in.—a picture said to be the last work of the veteran artist. It is certainly of his latest period and is a wonderful example of the brilliancy and freshness which his art retained even when he had reached, like his great predecessor Claude, his eightieth year. Another great Corot, "Le Matin," bears date 1865. The Troyons are seven in number, of which the finest is the well-known picture called "Le Passage de Gué," a picture 38in. by 51in., which bears the date 1860, and comes from the collection of the Vicomte Daupias, and it is commonly supposed that it will give the occasion for one of the great combats of the sale. But all the Troyons here are masterpieces; the "Vaches au Pâturage" is one of his most charming pictures of tranquil, pastoral life; the "Chien d'Arrêt" (which the American catalogue is unsportsmanlike enough to translate "The Setter," though the animal is a pointer) is a brilliant realization of the form and life of a dog; and the little picture "La Basse Cour" is exquisite in its truth of colour. Of six pictures by Théodore Rousseau, two are of quite exceptional beauty, that called "La Hutte des Charbonniers" (35in. by 45in.), and "La Ferme sous Bois," a smaller picture, dark, but of the highest quality. The six

works of Diaz are all of them extremely fine, and the same may be said of the two examples of Daubigny, while of the great master Decamps, so well known to those who are familiar with the treasures of Hertford House, M. Secrétan possesses six admirable pictures. The "Bull-dog and Terrier" may pass for a leading example of what could be done by this painter, who had formed himself by means of two influences, the direct study of animal life and the study of the works of Rembrandt. There is a noble Jules Dupré, two fine examples of Fortuny, two of that rare master Géricault, and a replica of Ingres' famous "Œdipus and the Sphinx."

A column would not suffice to describe what is, perhaps, the most exceptional feature of the collection, the twenty-three pictures and the seven drawings by Meissonier. Most wealthy collectors are satisfied with one or two of this illustrious painter's productions; if we come to eight or ten, as in Sir Richard Wallace's collection, we think it very exceptional. But what shall be said of a house which contains thirty? They are of all sorts and sizes, from the miniature picture called "The Recital of the Siege of Bergen-op-Zoom," which is on a circular panel 1½ in. in diameter, to the great canvas called "Les Cuirassiers, 1805," measuring 4ft. by 6ft. 6in. The majority, however, are those little pictures of one or of most two figures, eight or ten inches in height, by which Meissonier made his fame, as the painter of which he will go down to posterity. As a rule they date from 1856 to something before 1870. Among them may be mentioned "Le Peintre et l'Amateur," well known from Blanchard's fine line engraving; "Le Vin du Curé"—an admirable little panel with the good *curé*, a sort of eighteenth-century Abbé Constantin, entertaining his friend with good country fare and innocent stories; "La Lecture du Manuscrit;" "Les

Trois Fumeurs;" the two versions, small and large, of the "Joueurs de Boules à Antibes," and many more. We need not describe them, or even pick out the best among them, for nearly all are perfectly well known; and of the characteristics of Meissonier's extraordinary art, so entirely beyond rivalry in its particular field, there is nothing new to say.

Coming to the pictures by old masters, we find ourselves in the presence of a collection which of itself would be considered a gallery of the first order of importance, though everything here is not of equally fine quality. The masters represented include Boucher, Drouais, Fragonard, Claude, Greuze, Lancret, Madame le Brun, and Carle van Loo, of the French school; Canaletto, Paul Veronese, Tiepolo, and a few unknown painters of the Italian school; and among the Dutch and Flemish a large number of the first masters, among whom we may specify Frans Hals, Pieter de Hooch, Van der Meer (or Vermeer), of Delft, Metsu, Adrian Ostade, Paul Potter, Rembrandt, Jacob Ruysdael, Rubens, Jan Steen, and David Teniers. Among the four Rembrandts only one, the "Young Man in Armour," from the San Donato collection, is at all first-rate, and one picture, called "The Temptation," is to our mind more than doubtful. But, on the other hand, three of the Frans Hals are superb. The portrait of Pieter van de Broecke, commonly known as "L'Homme à la Canne," is one of the master's most happy single portraits, full of life and expression, gay and jovial, rich in apparel, vigorous in attitude. It comes from the John Wilson sale, where it brought a very large sum, which will probably be surpassed on the present occasion. Almost more remarkable are the two little gems called "Portraits of Scriverius and his Wife," scarcely more than miniature in size (the ovals measure about 8in. by 6in.), but, painted with

all the master's breadth, force, and luminousness, they are, indeed, of quite supreme quality, and well deserve a place in a national collection. The other ancient pictures for which competition will run highest are probably the exquisite "Intérieur Hollandais," by Pieter de Hooch, and the beautiful Van der Meer (of Delft), called "Le Billet-doux." The former is the better known of the two; it comes from the Delessert and Narishkine collections, and has twice been sold for fabulous sums. It is as fine as our own two pictures in the Peel collection, which is the same thing as saying that it is one of the three or four masterpieces of the painter. The Van der Meer is specially interesting, not only as an example of this very rare and very charming painter (of whom we have no example in Trafalgar Square), but as having never been relined or in any way restored, and as bearing a full signature on the front of the picture and the master's name in contemporary handwriting on the back. Another picture by Van der Meer, "The Lady and the Servant," contains two figures of larger size, and is of extraordinary brilliancy of colour and vividness of expression; but this picture, unlike the other, has at some time or other been through the liner's hands. The two little Metsus are single figures, both of exquisite quality. The small Paul Potter, which has been traced through six collections, is one of the choicest of the cabinet works of this rare painter; and the Jan

Steen, "Le Lever," is one of the most carefully-finished works of a most unequal, but, when he chose, most brilliant artist. One of the sets of pictures which will be fought for with eagerness is the five heads by David Teniers, illustrating the five senses, and thus to be closely compared with the set by Gonzales Coques in the National Gallery. For ourselves, we frankly prefer the latter, as being more animated and less conventional, but, doubtless, the amateurs who will meet in Paris next month will give prices for the Teniers very different from those for which Sir Frederick Burton secured his pictures at Brussels some years ago. Lastly, we may mention two fine full-lengths by Vandyck—one of them, the portrait of Ann Cavendish, Lady Rich, which comes from the San Donato sale, and one of them a repetition of Mr. Holford's beautiful portrait of the Abbé Scaglia. Besides these there is one fine English picture, Sir Joshua Reynolds's "Mrs. Seyforth and her Daughter," well known from the old mezzotint by Grozer. Another small portrait, attributed to Sir Joshua Reynolds, seems to us to be French, though in Paris they are of a different opinion.

It is commonly reported that M. Secrétan's pictures cost him between ten and twelve millions of francs (over £400,000). Whether this is true or not we cannot say; but, undoubtedly, the pictures are of very great value.

CATALOGUE

OF

SEVENTEEN

Ancient and Modern Pictures

OF THE HIGHEST IMPORTANCE,

Until recently forming part of the Celebrated

SECRÉTAN COLLECTION;

IN CONJUNCTION WITH

Messrs. BOUSSOD, VALADON, et CIE., London & Paris,

and M. C. SEDELMAYER, Paris:

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 13, 1889,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, of Messrs. BOUSSOD, VALADON & Co., *New Bond Street*, and at Messrs. CHRISTIE, MANSON & WOODS' Offices, *8 King Street, St. James's Square, S.W.*; also of Messrs. BOUSSOD, VALADON & Co., *Paris*, and Monsieur C. SEDELMAYER, *Paris*.

248425
Secrétan, E.
ILAP86-03269

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, JULY 13, 1889,

AT ONE O'CLOCK PRECISELY.

J. B. PATER.

- 1 A CAMP SCENE: a composition of about twenty figures, a lady with a child on a mule in the centre, an officer about to mount his horse on the right, a servant lifting a valise in front
 $6\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

J. B. PATER.

- 2 A CAMP SCENE: a composition of sixteen figures reposing near a fire on the ground, a village church, and an officer with a dog reclining in the foreground
 $6\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

J. B. PATER.

- 3 A FETE CHAMPETRE: a composition of thirteen figures near a sculptured fountain in a garden, a negro servant and dog near a table on the left, a child with a basket of flowers in the centre in the foreground
 $21\frac{3}{4}$ in. by $25\frac{1}{4}$ in.

J. B. PATER.

- 4 A FETE CHAMPETRE: a composition of thirteen figures, near a lake, in a garden, with a sculptured fountain
 $21\frac{3}{4}$ in. by $25\frac{1}{4}$ in.

M. HOBBEA.

5 A VIEW OF A WATER-MILL AND ADJOINING COTTAGES, situated in a well-wooded country.

The composition of this admirable picture presents on the right a thick cluster of trees, the ample foliage of which partly conceals the cottages and overshadows the mill; the latter is placed near the centre of the view, with its gable and wheel towards the spectator, and a plank lies over timber work from an adjacent bank. The mill-stream, which extends over the greater part of the foreground, is beautifully fringed with bulrushes and other aquatic weeds, and two pollard willows rise from its bank.

The figures which animate the scene are also by Hobbema, and consist of a man angling, another looking on, and a third is crossing a slight rustic bridge; beyond these are seen two cottages among trees. Light fleecy clouds float over the azure sky, and aid the effect by alternate shade and sunshine.

Painted with a rich impasto of colour, accompanied by admirable firmness of hand.

Signed

23 $\frac{3}{4}$ in. by 33 in.

See Smith's 'Catalogue Raisonné,' vol. 6, p. 156.

See Dr. Waagen's 'Art Treasures in Great Britain,' vol. 3, p. 294.

From the Hamilton Palace Collection.

Exposition des Cent Chefs d'œuvre, Paris, 1883

M. HOBBEA.

6 A LANDSCAPE, with cattle and figures

The view represents a richly wooded country, with a high road on the left, leading obliquely into the distance. Towards the opposite side is a sedgy pool, which extends into the wood, and is bounded on either side by clusters of trees, under the shade of which may be observed a man watching two cows; one of them is drinking in the stream, the other cropping the herbage; with them are a sheep, a goat, and a dog. A herdsman blowing a horn, while driving an ox attached to a cord, is on the road, at the side of which sits a woman, with a man laying his head on her lap, and a boy standing near them. At some distance off, on the same side, are two buildings, one of which appears to be a water-mill. The figures in this capital picture are by Adrian Van der Velde.

Canvas 38 in. by 50 in.

Signed

See Smith's 'Catalogue Raisonné,' vol. 6, p. 117, No. 10

From the Collection of the Countess of Holderness, 1802

Exhibited in the British Gallery, in 1821 & 1832

From the Collection of Charles Hanbury Tracy, Esq.

From the San Donato Palace, 1880

ISAAC OSTADE.

- 7 THE CABARET: a party of peasants assembled outside an Inn door under a pine tree, two sportsmen, one on a grey and the other on a dun horse, halting at a trough in the centre, and an attendant with three dogs at the side, a peasant walking away on the right

20 $\frac{3}{4}$ in. by 23 $\frac{1}{4}$ in.

Signed, and dated 1646.

From the San Donato Palace, 1880

Engraved by Saujean

1500

Belzaghi

ADRIAN VAN DE VELDE.

- 8 MILKING-TIME: a female peasant in blue dress with yellow sleeves, carrying a milkpail, and driving a red-and-white cow, another cow lying down on the left, two sheep reposing on the right; a building and trees beyond

5 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in.

270

Agnew

PHILIP WOUVERMANS.

- 9 THE CAPTURE OF A TOWN: an officer on a white charger surrounded by his staff, a woman with a child in her arms pleading—a woman and child attending the dead on the left, a woman being led off by soldiers beyond, a group of figures with a horse on the right, the church and town in flames beyond.

17 $\frac{1}{4}$ in. by 24 $\frac{1}{2}$ in.

Signed

390

PHILIP WOUVERMANS.

- 10 UNLOADING: a party of men engaged unloading a vessel, two men on the cart with two horses, and a man with a bale on the left, a man taking two horses to water in the centre, a boy seated with a monkey in the foreground, two men bathing, and other figures with a boat on the opposite shore on the right—on panel

15 $\frac{1}{4}$ in. by 19 $\frac{1}{4}$ in.

Signed

460

Agnew

P. PERUGINO.

- 330 gm 11 THE MADONNA, in crimson dress and blue mantle, her hands clasped in prayer, a scroll on a ledge before her, a river winding through the country in the background
 $21\frac{1}{2}$ in. by $18\frac{1}{4}$ in.
 From the Princess of Sagan Collection

A. DÉCAMPS.

- 2040 12 A COURTYARD: an Eastern scene, with four children in the foreground, two others beyond; fine effect of sunlight
 $36\frac{1}{4}$ in. by 29 in.
 Signed, and dated 1838
 From the Naryshkine Collection *Aquarelle*

EUGENE DELACROIX.

- 1150 gm 13 CHRISTOPHER COLUMBUS AT THE MONASTERY: a composition of seven figures
 $34\frac{3}{4}$ in. by $45\frac{1}{2}$ in.
 Signed, and dated 1838
 From the Edouard André Collection

EUGENE DELACROIX.

- 1250 14 THE GIAOUR
 $25\frac{3}{4}$ in. by 32 in.
 Signed, and dated 1856
 From the Baron Beurnonville Collection

J. F. MILLET.

- 3400 15 LE VANNEUR (The Winnower), a peasant in a barn, winnowing corn
 $22\frac{1}{2}$ by $30\frac{1}{2}$ in.
 Signed
 From the Crabbe Collection

C. TROYON.

- 16 LE GARDE CHASSE : a keeper in blue blouse and black hat
with gun, with four hounds, two white and two brown, at the
edge of a wood

35 in. by 28½ in.

Signed, and dated 1854

2800 *From the Crabbe Collection*

C. TROYON.

- 17 THE HEIGHTS OF SURESNES

In the foreground a flock of cows going to the farm, followed by a
peasant driving two horses

Canvas, 34 in. by 51 in.

Signed, and dated 1856

From the Crabbe Collection

Exposition des Cent Chefs d'œuvre, Paris, 1883

2900

FINIS.

CAPITAL PICTURES,

THE PROPERTY OF

COLONEL MCMURDO;

THE LATE

REV. ROBERT GWILT;

AND OTHERS.

X
1889
July 13
LoChm

CATALOGUE
OF
CAPITAL PICTURES

BY ITALIAN, FLEMISH, DUTCH, AND
FRENCH MASTERS,

A SMALL COLLECTION OF
PICTURES BY FRENCH MASTERS,

THE PROPERTY OF THE LATE

COLONEL M^CMURDO;

AND PICTURES BY OLD MASTERS,

THE PROPERTY OF THE

REV. ROBERT GWILT, DECEASED;

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 13, 1889,

AFTER THE SALE OF THE PICTURES FROM THE SECRETAN COLLECTION.

May be viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON and Woods' Offices, 8, *King Street*,
St. James's Square, S.W.

L 48424

ILAP84-D24055

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—o—

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CATALOGUE.

On SATURDAY, JULY 13, 1889.

*The following are Sold by order of the Executrix of
the late COLONEL McMURDO.*

E. ISABEY.

27 CHILDREN PLAYING WITH DOGS

13½ in. by 18½ in.

250
9ms

E. ISABEY.

28 LA FÊTE DU GRANDPÈRE

9½ in. by 11 in.

240

G. P. CHALMERS, R.S.A.

29 THE OLD WIDOWER

27½ in. by 36½ in.

160

N. DIAZ, 1857.

30 LES PECHEURS

29 in. by 24 in.

850

JOSEF ISRAELS.

230 31 THE LADY WITH THE NECKLACE

25 in. by 22 $\frac{1}{4}$ in.—oval

F. ROYBET.

210 32 ON GUARD

16 $\frac{1}{2}$ in. by 11 in.

A. SCHREYER.

340 33 ARAB CHIEFS

23 in. by 37 $\frac{1}{2}$ in.

J. L. E. MEISSONIER, 1878.

1600 34 LA VEDETTE, Louis XIII.

14 in. by 12 in.

J. L. E. MEISSONIER.

1250 35 LES MOUSQUETAIRES

9 $\frac{1}{2}$ in. by 6 in.*A DIFFERENT PROPERTY.*

JOSEF ISRAELS.

550 36 WAITING FOR HERRING-BOATS

35 in. by 61 in.

W. VAN AELST.

120 37 A VASE OF FLOWERS

19 in. by 14 in.

From the Collection of the late John W. Wilson, Esq.
Agnew

P. DE RING.

38 STILL LIFE, surrounded by a wreath of flowers, by RACHEL RUYSC

86 33 in. by 26½ in.

Signed

PIETER POTTER.

39 STILL LIFE

13 12 in. by 18 in.

*From the Collection of Madame Hoffman**Steenwyck*

W. KALF.

40 LE PLAT DE DELFT

26½ in. by 22 in.

245 *Engraved by Auguste Lancon**From the Collection of the late John W. Wilson, Esq.*

JURIAAN VAN STREEK.

41 LE GOUTER

21 in. by 17½ in.

*Signed*105 *Engraved by Auguste Lancon**From the Collection of the late John W. Wilson, Esq.**Sedlmeyer*

C. SCHUT.

42 THE MADONNA AND CHILD, surrounded by a wreath of flowers,

by D. SEGHERS

30 29 in. by 21 in.

Agnew

EARLY FLEMISH.

43 THE SPECTATORS OF THE CRUCIFIXION

From the Wimpole Hall Collection

95

Davis

D. TENIERS.

44 THE TEMPTATION OF ST. ANTHONY

200 gm

16 in. by 12½ in.

Signed

P. de Keyser

P. POTTER.

45 A FARM SCENE, with three cows and a peasant with a dog, a woman washing a pail at a stream in the foreground

50 gm

16½ in. by 14¼ in.

Signed, and dated 1652

Howell

ADRIAN VAN DE VELDE.

46 A FARM SCENE, with a peasant milking a cow, cavaliers with a carriage enquiring the way in the background

110

19½ in. by 23 in.

Signed

Agnew

Q. BREKELENCAMP.

47 INTERIOR OF A CABARET, with three figures

160

18½ in. by 15 in

Signed and dated

Engraved by Gustave Greux

Agnew

F. GOYA.

48 A CHILD WITH A GUITAR, study after nature for the portrait of the Prince des Asturies

21 in. by 16½ in.

Engraved by Léopold Flameng

115

Agnew

J. DE MABUSE.

49 THE MADONNA AND CHILD

165 16½ in. by 13 in. *Honell*

ADRIAN OSTADE.

50 A VILLAGE SCENE, with peasants unloading a cart before a cottage,
other cottages on the bank of a canal, in the background

34 in. by 28 in.

Signed *Siedelmayer*

M. HOBBEEMA.

51 A WOODY LANDSCAPE, with three peasants at the door of a
cottage, and two others near, on the left, ducks in a pond on
the right

20 by 25 in.

Signed *310*

JAN STEEN.

52 A VIEW OUTSIDE THE ARTIST'S HOUSE: under a vine
trellis, the painter seated at a table covered with dessert, his
wife, in a crimson bodice trimmed with fur, and blue silk
petticoat, seated at the side asleep, an attendant in the back-
ground, a dog asleep under a table on the right

22½ in. by 29½ in.

*Exhibited at Burlington House, 1856**Mentioned in Dr. Waagen's Work* *Siedelmayer*

ADRIAN OSTADE.

53 THE CONCERT

Two artisans and a woman grouped round a table, the latter dressed in a red jacket with white sleeves, is seated, with a music paper in her hand. She appears to be speaking to her opposite companion, who has just withdrawn a musical pipe from his lips in order to attend to her. The remaining person has risen from his seat, and is on the farther side of the table, with a jug in his hand. The figures in this beautiful picture are seen to the knees.

11 in. by 9 in.

Smith's Catalogue Raisonné, Part IX., page 112 *640*

RUBENS.

54 THE GREEK MAGI

24½ in. by 19½ in.

Engraved by C. Waltner

RUBENS.

55 THE ASSYRIAN MAGI

24½ in. by 19½ in.

Engraved by C. Waltner

REMBRANDT.

56 THE DEATH OF LUCRETIA

"The Roman heroine is represented in a loose and neglected attire, standing in a front view, her countenance, indicating the firm resolve of her injured honour, is slightly raised, while her right hand plunges the dagger in her bosom. Colour, effect, and dexterous execution, are the chief qualities of this production, which, according to the date, 1664, must have been one of his last works."—*Smith's Catalogue Raisonné, Part VII., No. 192.*

3 ft. 6 in. by 3 ft.

From the Collections of M. Lapeyrière, 1825, Michael Zachary, Esq., 1828, and the Novar Collection

Exhibited in the British Gallery in 1832

Engraved by Charles Koepping, 'Smith's Catalogue Raisonné, Part VII., page 79

REMBRANDT.

57 BATHSHEBA BATHING

6 in. by 4½ in.

B. SPRANGER.

58 PORTRAIT OF A NOBLE LADY OF THE DUCHY OF BRABANT, seated, with a shield of arms on the side and back

32½ in. by 28½ in.

LUCAS VAN LEYDEN.

59 CHRIST BEARING HIS CROSS

13 in. by 10 in.

Donaldson

F. GUARDI.

60 THE PIAZZA OF ST. MARK, Venice

14 in. by 12 in.

From the Collection of the late M. Escudero

F. GUARDI.

61 THE SCHOOL OF ST. MARK, Venice

14 in. by 12 in.

From the Collection of the late M. Escudero

G. A. BOLTRAFFIO.

62 PORTRAIT OF AN ARCHITECT

15½ in. by 11¾ in.

Howell

AURELIO LUINI.

63 THE MADONNA AND CHILD, AND ST. JOHN

28 in. by 22 in.

Murray

G. B. TIEPOLO.

64 AN ALTAR PIECE, with the Madonna and Child appearing to St.
Francis of Padua—arched top

41 in. 23½ in.

PARRI SPINELLI.

65 THE MADONNA WITH THE INFANT SAVIOUR, with
roses in the background

26 in. by 18 in.

From the Collection of the late Alexander Barker, Esq.

Engraved by Léopold Flameng

L. DA VINCI.

66 A LAUGHING BOY

"Nothing surely can exceed the masterly execution of this picture—it has the correctness of Raphael's drawing, and the grace and softness of Correggio's pencil.

"There are two drawings after the same boy in the drawing-book of Leonardo, in the Ambrosian Library at Milan.

1670 gm. "This picture was in the Arundel Collection, and was inherited by Lady Betty Germaine, who left it in her will to the present proprietor. It was purchased at this sale for W. Beckford, Esq., of Fonthill, was lately sold at Fonthill by order of Mr. Farquhar, the purchaser of that fine estate, and was again purchased by Mr. Beckford, in whose collection it now is. This picture by Leonardo da Vinci was the only picture of note in the Collection of Sir W. Hamilton—*Vide Buchanan's Memoirs of Painting*, p. 79.

15½ in. by 13 in.

From the Hamilton Palace Collection

RAFFAELLE. *Davis*

67 LES QUATRE ELEMENTS D'EMPEDOCLE

14 in. by 21½ in.

74 gm. *From the Collection of Count Faccio at Bassano and Pope Clement XIII.*

From the Collection of M. L. Double

J. DE LAJOUE. *Davis*

68 A VIEW IN THE GARDENS OF VERSAILLES

22 in. by 26 in.

Signed, and dated

95 *From Madame du Barry and Count Jacques de la Beraudiere's Collections*

J. DE LAJOUE.

69 A VIEW IN THE GARDENS OF MARLY

22 in. by 26 in.

Signed

From Madame du Barry and Count Jacques de La Beraudiere's Collections

C. TROYON.

70 POULTRY

26

 $8\frac{1}{2}$ in. by $6\frac{1}{4}$ in.

GARCIA-Y-RAMOS.

71 LA CRUCHE CASSÉE

11

23 in. by 12 in.

DRAWINGS.

LOUIS MOREAU.

72 A LANDSCAPE, with a girl, with a basket in a wood—oval—in
gouache

10

 $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

Graves.

J. B. PATER.

73 INTERIOR, with a lady embroidering—Signed

78

 $11\frac{1}{4}$ in. by $9\frac{1}{2}$ in.

Belmaghi

L. PELLETIER.

74 LAGO LUGANO

2

13 in. by 19 in.

Signed

T. ROWLANDSON.

75 AN EXTRAVAGANT WIFE

13

L. BOILLY.

76 LE CAFÉ DE LA REGENCE, 1815

 $20\frac{1}{2}$ in. by 29 in.

Signed

L. BOILLY.

77 UN CABARET PARIS, 1815

 $20\frac{1}{2}$ in. by 29 in.

Signed

Agnew

F. SNYDERS.

77A A MONKEY AND FRUIT—in pen and ink

10

Pelling

*The Following are Sold by Order of the
Executors of the REV. ROBERT GWILT,
deceased, late of Icklingham, Soham.*

F. HALS.

- 1600 gms 78 A LADY, in a black dress, lace collar, cap and sleeves, and gold chain, holding a fan in her left hand
30 in. by 23 in. Agnew

F. HALS.

- 540 79 A BURGOMASTER, in black dress and hat, with white collar and cuffs
32 in. by 26 in.

PALAMEDES.

- 21 80 A CAMP SCENE IN WINTER
Signed, and dated 1636 Fraser

JAN STEEN.

- 85 81 INTERIOR OF A KITCHEN, with peasants at a repast
Signed P. Smith

JAN STEEN.

- 42 82 INTERIOR OF A CABARET, with six peasants
Signed G. Smith

P. FERG.

- 15 83 A PAIR OF LANDSCAPES, with ruins, horses, and figures—on copper
8 1/2 84 THE DELUGE—on copper

J. VAN HUYSUM.

(Van der V. Huysum)

- 85 A GROUP OF FLOWERS, in a marble vase, and fruit on a marble slab

104

Signed

35½ in. by 25½ in.

JUSTUS VAN HUYSUM.

- 86 A LANDSCAPE, with ruins, figures, and animals

10

J. WYNANTS.

- 87 A SCENE, near a farm, with figures with a horse at a gateway

Signed

45

VERNET.

- 88 A HARBOUR SCENE: moonlight

ORIZONTI.

- 89 A COAST SCENE, with figures and animals

6½

P. BRILL.

- 90 A LANDSCAPE, with horsemen

10

DUTCH.

- 91 A ROAD SCENE, with peasants and horses

3½

A. OSTADE.

- 92 INTERIOR OF A KITCHEN, with boots

8

MARIESCHI.

- 93 THE DOGANA FROM THE PIAZZETTA OF ST. MARK

5½

CANALETTI.

94 THE GRAND CANAL, Venice

W. HOGARTH

95 TASTE IN HIGH LIFE

25 in. by 30 in.

G. LAMBERT, 1743.

96 AN ITALIAN LANDSCAPE, with figures

TITIAN, AFTER.

97 TWO MINIATURES, on ivory, by Angeli

A DIFFERENT PROPERTY.

J. A. VAN RAVESTEIJN.

98 PORTRAIT OF A LADY, in a black dress, with lace ruff, cap and sleeves

Signed

J. A. VAN RAVESTEIJN.

99 A GENTLEMAN, in brown embroidered dress, with lace ruff and sword

Signed

ADRIAN VAN DE VELDE.

100 A LANDSCAPE, with an ox and sheep and two peasants

*Signed and dated**From the late Marquis of Breadalbane's Collection*

F. BOUCHER.

101 MADAME DE POMPADOUR

28½ in. by 23 in.

*Signed, and dated 1756**From the late Earl of Pembroke's Collection**215*
Bo in.
Owner Col. Milner
now in the coll. of Baring-Hamilton 1934
This picture is a copy of the
Boucher in Baron Rothschild's coll. Paris
Mentioned as a copy in Earl Pembroke's coll.

THE PROPERTY OF A NOBLEMAN.

G. ROMNEY.

- 102 MARIA CHRISTINA, only daughter and sole heiress of
Benedict Conquest, Esq., of Irnham Hall, Lincolnshire, and
wife of Henry, 8th Lord Arundell of Wardour, in coronation
robes—whole length

600 gu.

Bt in.

The following are the Property of A NOBLEMAN.

MODERN.

- 103 PORTRAIT OF A LADY

LE MOINE.

- 104 ISAAC BLESSING JACOB; AND TOBIT—a pair

COYPEL.

- 105 FLORA AND CUPID

STOOP.

- 106 VIEW OF PARIS FROM THE PONT NEUF

Davis

BRAEMER.

- 107 A PRIEST

G. DOW.

- 108 THE DENTIST

Agnew
Copy of the picture in
the Louvre

TENIERS.

£1. 109 THE ENCHANTRESS

RAOUX.

109m 110 PORTRAIT OF A LADY, with a black lace veil

RUBENS.

25/- 111 PORTRAIT OF HIMSELF

BASSANO.

9 112 JACOB'S JOURNEY

5½ 113 THE COMPANION

PANNINI.

10 114 ROMAN RUINS, and figures

PALAMEDES.

4 115 AN INTERIOR, with cavaliers and ladies

116 PORTRAIT OF A GENTLEMAN—in coloured chalks

FINIS.